


**D  
A  
C  
A  
P  
O**

**1969**

---





Digitized by the Internet Archive  
in 2010 with funding from  
LYRASIS members and Sloan Foundation

<http://www.archive.org/details/yearbook196900phil>





JOSEPH CASTALDO  
PRESIDENT



RICHARD CASTIGLIONE  
DIRECTOR OF STUDENT AFFAIRS





ARTHUR O'LEARY  
DIRECTOR OF  
DEVELOPMENT

EDWARD GLASSER, JR.  
BUSINESS MANAGER





LEAH FARBER  
ASST. TREASURER



DR. MARIA DRAKE  
ASST. DEAN



RITA DI RENZO  
REGISTRAR





## ACADEMICS

Philadelphia College of Art,  
General Studies Faculty

Louis Baron  
Stephen Berg  
Ruth Mavronikolas  
Franklin Miller  
Edward Rozycki

## BRASS

\*Anthony Marchione  
Joseph De Angelis  
Roger De Lillo  
Glenn Dodson  
Robert Harper  
George Hosfeld  
Samuel Krauss  
Philip Musumeci  
John Simonelli  
Abe Torchinsky

## PIANO

\*Clement Petrillo  
Joseph Arcaro  
Allison Drake  
Margaret Garwood  
Gary Graffman  
Florenza Levengood  
Doris Mason  
Anthony Mecoli  
Genia Robinor  
Susan Starr  
Marv Vyner  
Veda Zuponsic

## VOICE

\*Harold Parker  
Carolyn Dengler  
Maureen Forrester  
Uta Graf  
Marion Harvey  
Adele Newfield

## WINDS

\*Guido Mecoli  
Shirley Curtiss  
Ferdinand Del Negro  
Bernard Garfield  
Stevens Hewitt  
John Krell  
Joseph Smith  
Laurie Sokoloff  
Vincent Trombetta  
John Wummer

\* Denotes Departmental Chairmen





## STRINGS

\*Jani Szanto  
 David Arben  
 Edward Arian  
 Charles Castleman  
 Frank Costanzo  
 Elsa Hilger  
 Eugene Kash  
 Samuel Mayes  
 Leonard Mogill  
 Karen Tuttle

## THEORY AND COMPOSITION

\*Donald Chittum  
 Stephen Albert  
 Joseph Castaldo  
 Lilburn Dunlap  
 Clement Petrillo  
 Andrew Rudin  
 Michael Smolanoff  
 Michael White

## HARPSICHORD

Anita Greenlee

## MUSIC EDUCATION

\*Charles Grey  
 Richard Castiglione  
 David Guggenheim  
 Carlton Jones Lake  
 Loran Stephenson

LIBRARY

\*John Moyer  
Kathleen Moretto  
Barbara White

CONDUCTING

\*Maurice Kaplow  
Carlton Jones Lake  
Italo Taranta

PERCUSSION

\*Michael Bookspan  
Nicholas D'Amico

OPERA WORKSHOP

Rhoda Levine

CLASSICAL GUITAR

Robert Di Nardo

VOCAL COACHING

Donal Nold

ORGAN

\*Earl Ness  
Robert Elmore

JAZZ WORKSHOP

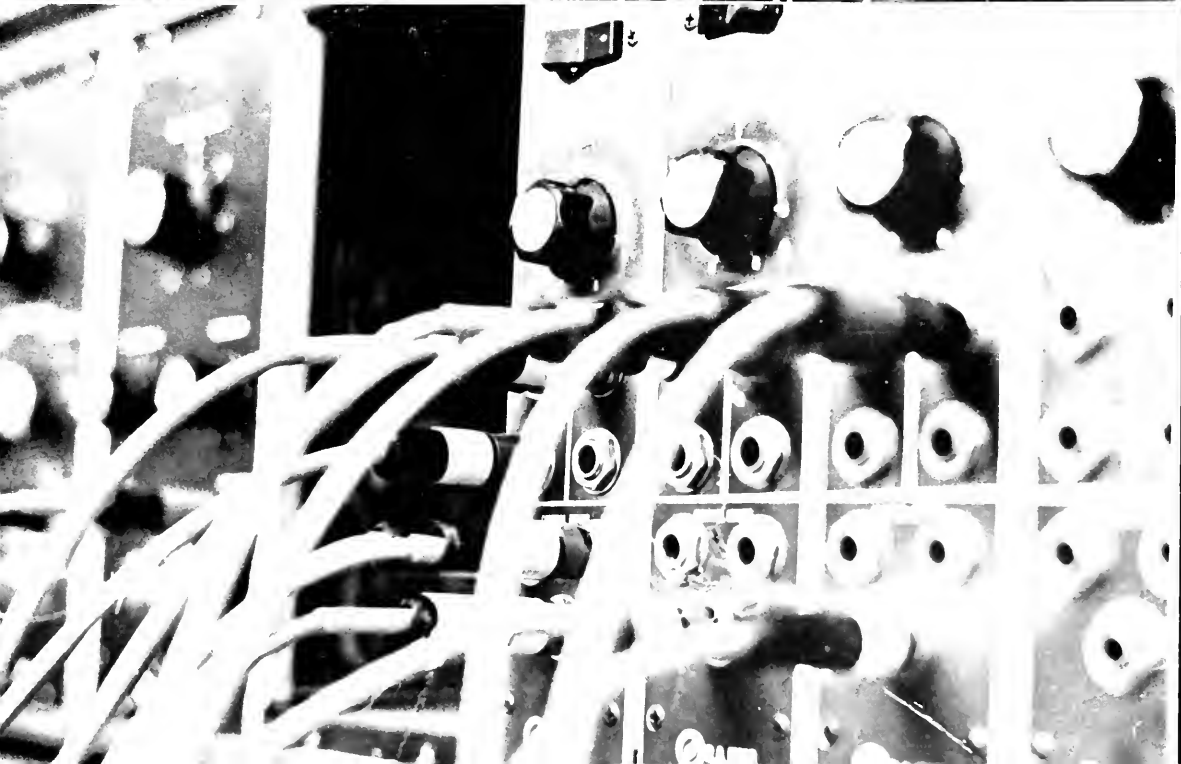
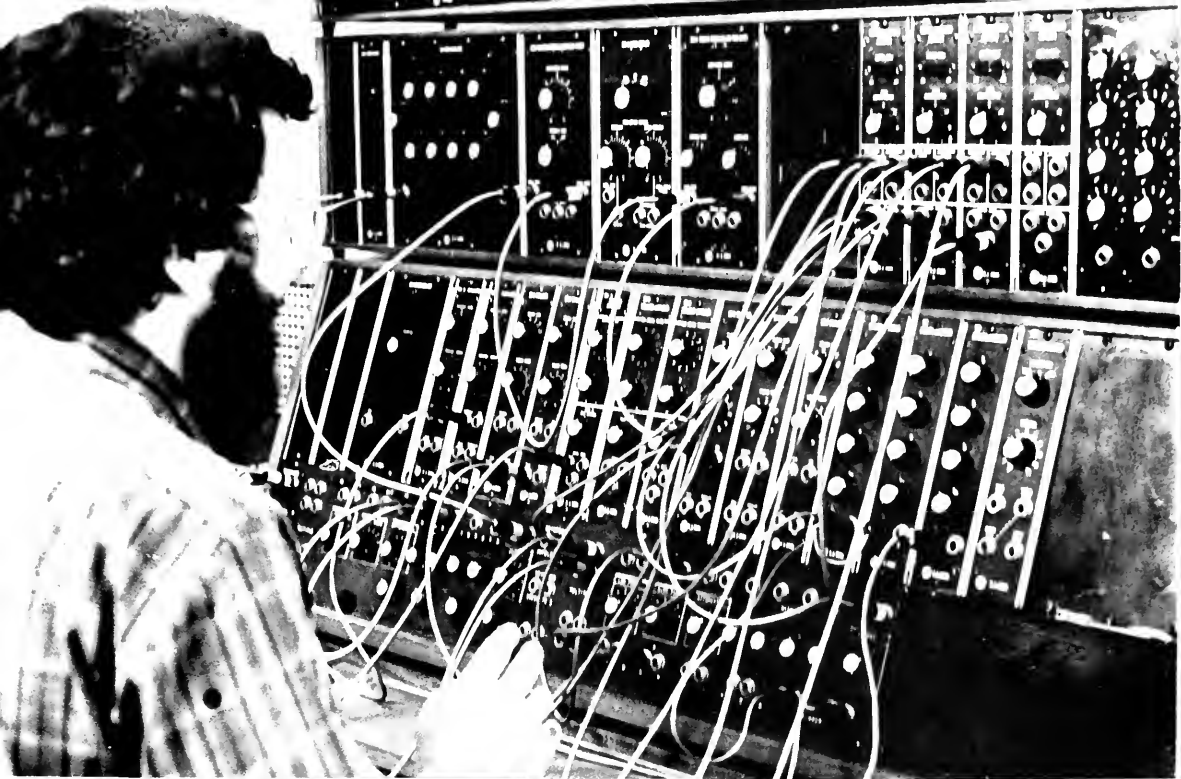
Evan Solot

HARP

\*Edna Philips  
Ann Hobson





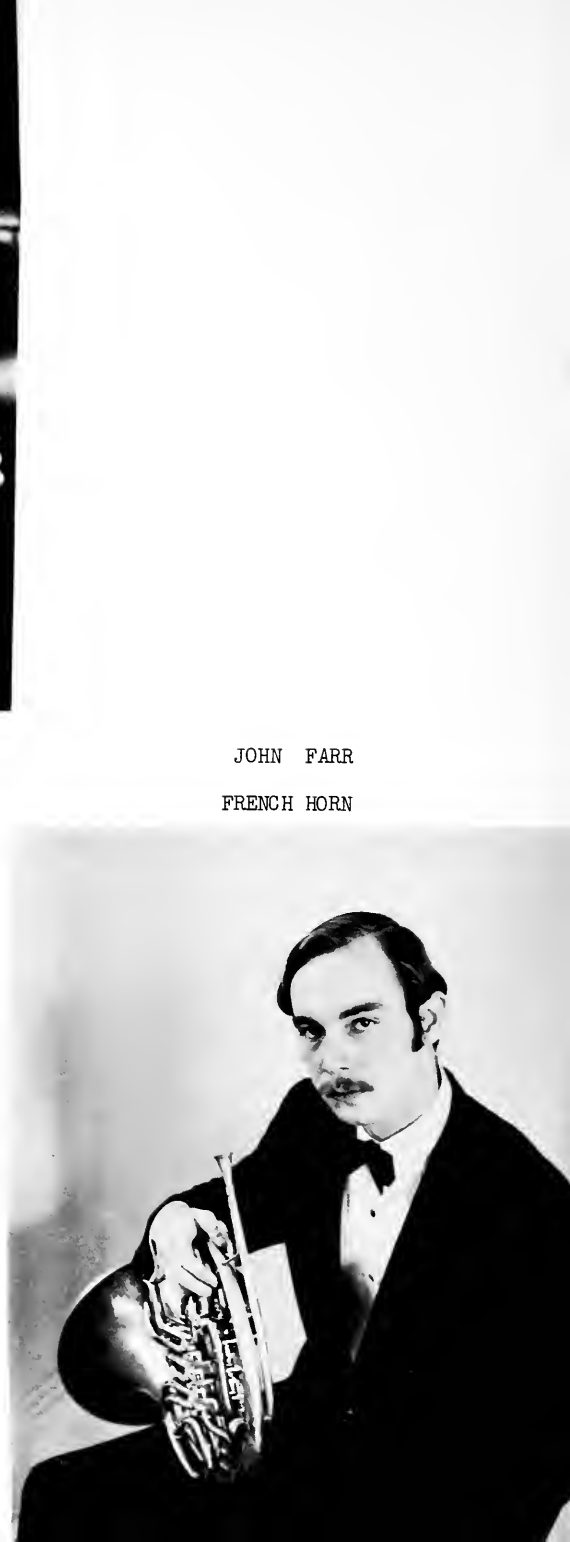








JEFFREY LANGFORD  
THEORY, FRENCH HORN



JOHN FARR  
FRENCH HORN



DIANE BALE

VIOLIN



MYRNA MILLER

PIANO



JOHN MOUSTAKAS

PIANO

EDWARD ETKINS  
THEORY



MARTIN FUMO  
FLUTE



OSCEDLA DAVIS

VOICE



KAREN BERGEY

VOICE



DIAN REED

VOICE

BRUCE OLTMAN

PERCUSSION



RICHARD DENMON

CLARINET



JAY HASSAN

CLARINET





GLORIA PYLE

'CELLO



BONITA GLENN

VOICE



JOSEPHINE MONTE

VOICE



ALAN HALBER

CONDUCTING

DANIEL FORLANO  
TRUMPET, CONDUCTING

RONALD GILOTTI  
DOUBLE BASS

BETTE GRAUCH  
PIANO

HARRIS KIVITZ  
TROMBONE

PAUL HAINES  
PIANO

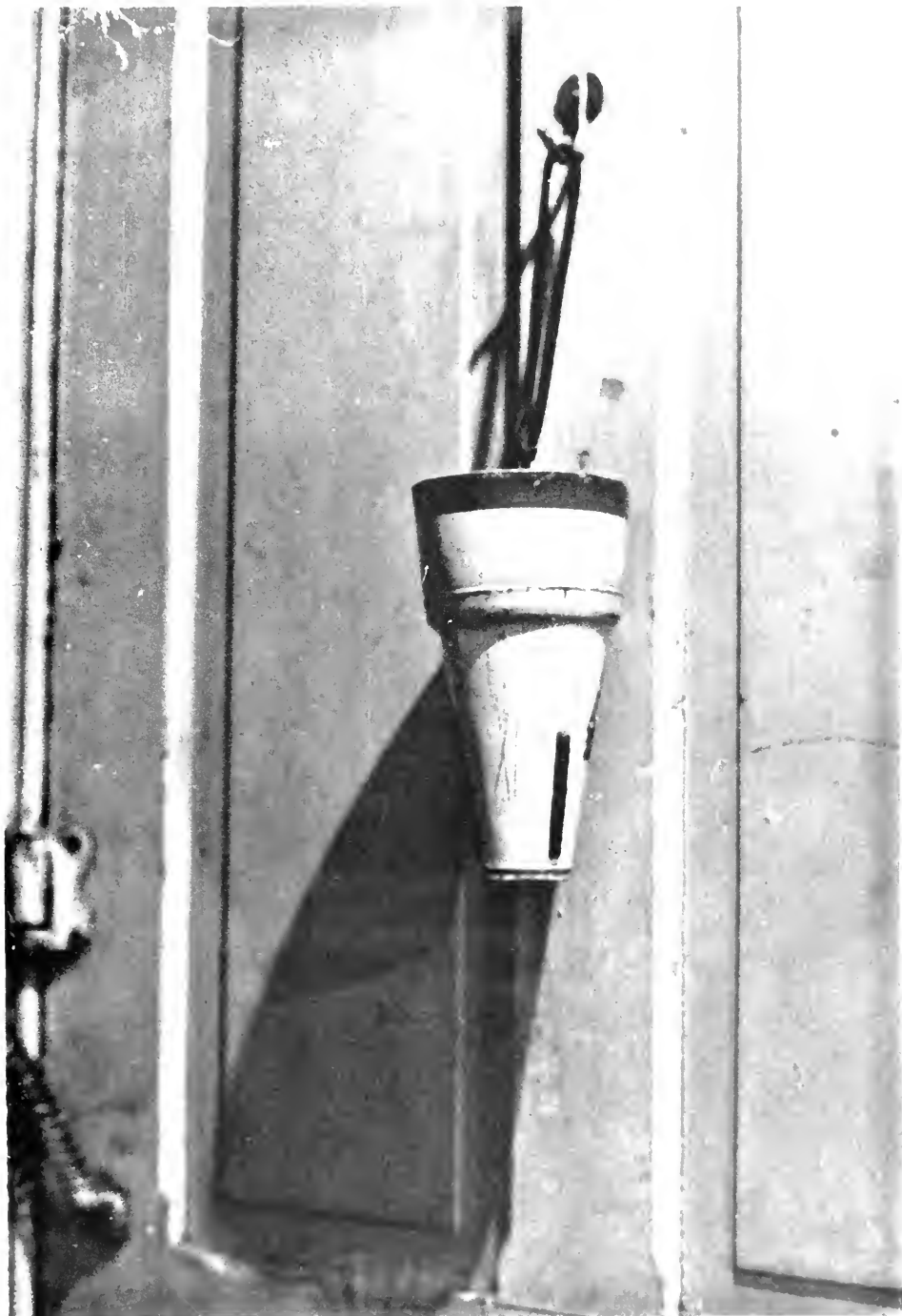
ANTHONY ORLANDO  
PERCUSSION

KENT ROSE  
VIOLA

NANCY REESE  
PIANO

BARBARA SILVERSTEIN  
PIANO

RONALD STRAUSS  
COMPOSITION







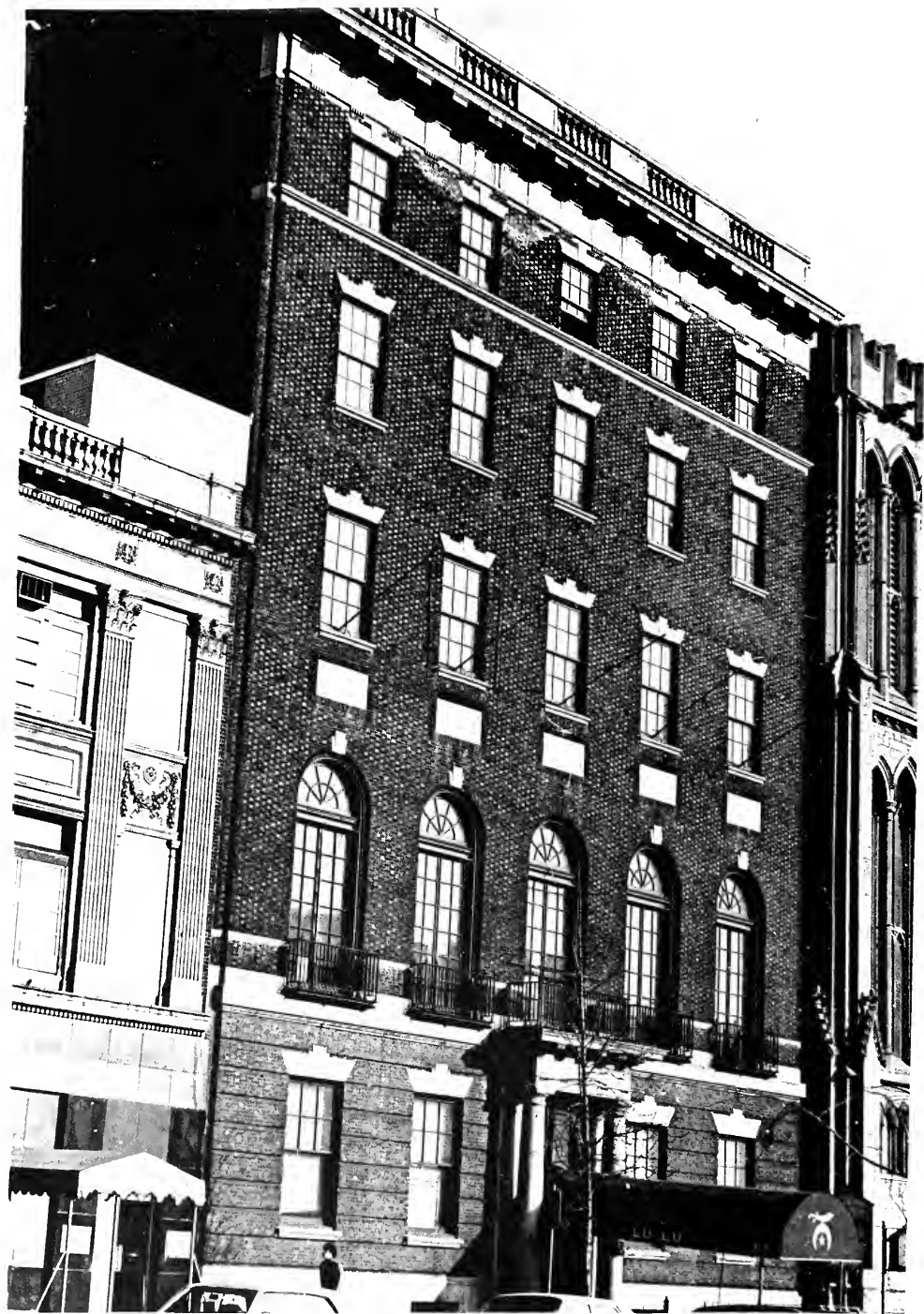












# suite for four

Allen Goldenberg

Handwritten musical score for "suite for four" by Allen Goldenberg. The score is written for four instruments: Flute, Clarinet, Violin, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each containing four staves. The first system includes dynamic markings *mp* for the Flute and Clarinet, and *mf* for the Cello. The second system includes a *mf* marking for the Violin. The third system includes a *mf* marking for the Violin. The score features various musical notations, including notes, rests, accidentals, and articulation marks. The Flute part consists of a series of eighth and quarter notes. The Clarinet part features a melodic line with some grace notes. The Violin part is mostly rests, with a melodic entry in the third system. The Cello part provides a harmonic foundation with a series of quarter and eighth notes.

Handwritten musical score system 1, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *lizz*. The system concludes with a double bar line and repeat dots.

Handwritten musical score system 2, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *lizz*. The system concludes with a double bar line and repeat dots.

Handwritten musical score system 3, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *lizz*. The system concludes with a double bar line and repeat dots.



Handwritten musical score for a string quartet, first system. The score is written on four staves. The first two staves (Violin I and Violin II) contain melodic lines with various ornaments, including triplets and grace notes. The last two staves (Viola and Cello) contain harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4. The system is marked with double bar lines at both ends.

Handwritten musical score for a string quartet, second system. The score is written on four staves. The first two staves (Violin I and Violin II) are mostly rests, with a "rit." (ritardando) marking above them. The third staff (Viola) has a melodic line starting in the second measure, with a "rit." marking above it. The fourth staff (Cello) has a melodic line starting in the second measure, with a "rit." marking above it and an "arco" marking below it. The key signature has one sharp (F#) and the time signature is 4/4. The system is marked with double bar lines at both ends.

Handwritten musical score for a string quartet, third system. The score is written on four staves. The first two staves (Violin I and Violin II) contain melodic lines with various ornaments, including triplets and grace notes. The last two staves (Viola and Cello) contain harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4. The system is marked with double bar lines at both ends.

AN OVERVIEW WORTH TWO CENTS

I sit here in a desolate place.  
The comfort is nil.  
I am smothering in the juices of my own dreaded disease.  
What have I done to deserve this honor?

The vehicles of hell glide quickly to and fro.  
Their occupants caring less for identity.  
How Can I Be Identified?  
What is my Worth?

The people flow quietly to their posts.  
Their eyes are filling with the vacuum of boredom.  
I am rolling to my spot in the service of Satan.  
Fighters of dreams abhor all this nonsense, and ask for a  
way out, but all doors are locked and bolted.  
They drown in the secretions of reality.

This author is a dreamer, but his dreams are smashed by the  
ignorance that surrounds him.  
Hell is flowing over, and the waves of suffering are  
afflicting the free spirits of society.  
The depression of routine has become the prime.  
A Penny For Your Thoughts.....

AWG

RFK

ool, quiet scent of new leaves and morning in the  
semi-darkness;  
a sleeper emerging from a last, hoarded dream - - -  
Summoned by - - -  
birds mute, wind absent.

The world voices penetrate consciousness,  
Drops of rain and blood into the ever swift-flowing  
stream:  
And mourning ... and darkness.

SPRING

The flower opens bursting.  
Its sweetness emerges  
Flooding my mind  
Painting it gold  
With me supercilious  
Floating high inside  
Wanting to touch.  
Yet when I do  
The flower wilts.  
Brown.  
And lingering odors live  
Twisting my senses  
In frenzied circles.  
Me Brown,  
Wanting only to be touched.

ERB























